

THE QUAVER,

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A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

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THE

LETTER-NOTE METHOD,

An easy System which

TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That **METHOD** involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Fluicidation of Principles as well as Facts.

2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.

3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.

4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.

5. That Letter-note provides the most direct **INTRODUCTION** possible to the staff notation, because the Pupil is trained from the **OUTSET** by means of the symbols employed in that notation.

6. That Letter-note, while it is legible by every Player, gives the Singer all the **AID** derivable from a specially contrived notation.

7. That the assistance of Letter-note in learning to sing is as **LEGITIMATE** and **ADVANTAGEOUS** as the "fingering" printed for the use of the Pupil-pianist.

8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the **YOUTHFUL** and the **UNSKILLED**, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.



Some Suggestions as to teaching and studying Music.

By E. H. TURPIN.

A Paper delivered at the College of Preceptors.

(Continued from page 214.)

VERY ingenious methods have been and are employed to convey music to the mind by the medium of sight, notably the Tonic Solfa system, which has been of immense service in promptly and definitely expressing the typical diatonic scale. Unable as it is to define the pitch of the scale employed, not attempting to harmonize sight and sound by ascending and descending lines, it lacks that full, complete, and picturesque power the musician sees, notwithstanding its obvious defects, in the Stave method of notation. To many musical students the art of reading comes almost naturally, in consequence of the happy possession of a mental predisposition to seize, analyze, and rapidly compare musical figures. Nothing will tend so much to develop this valuable reading faculty as the habitual—I should say daily—examination of well-formed melodies. To note the presence of evolved and repeated figures, to trace out melodic centralization above and below the pivot-note of the scale, to measure out, as the expression runs, “in the mind’s eye,” the rhythmical divisions into which melodies are apportioned, is in brief to conquer the very objects for which the machinery of notation has been erected to express, and to place the details of notation under the control of the understanding. Classes of children and young students can be trained with advantage in music reading, by melodic exercises, in which given figures and intervals are employed. Take one interval as an example—the fifth. Fifths are always on the next line but one, or in the next space but one, as the note from which the interval is measured may be on a line or in a space above or below. To those who may timidly attack the interval, the intervening notes may be filled in first, then rubbed out, in order that the interval may be practised externally. The reading lessons should include a similar treatment of all the more useful intervals, and the reading faculties will be strengthened by letting all examples be of a tuneful character. The perfected modern Diatonic Scale system has incorporated within itself a complete range of twelve semitones within the octave, thus embracing in one scheme the diatonic and chromatic genera. The enharmonic genus has no application in actual sound in modern art, though it

has a sort of application on paper, arising from the fact that the chromatic scale has two sides, the notes being expressed by the *sharp*, when named from the sound next below, and by the *flat* when named from the sound next above. The formation of the diatonic scale will be familiar to all, with its division into two tetrads of four notes, including one semitone in each group. The differences between the major and minor diatonic scales are brought about entirely by changing the third of the chord from major to minor, by lessening the distance in the latter case a semitone—an alteration which involves the corresponding flattening of the sixth note, as the minor third of the subdominant. In another version of the minor mode, the sixth and seventh notes are both flattened in the descending side only. Good reasons may be given for both versions; the first described best preserves the harmonic integrity of the scale, by not disturbing the leading note, the seventh of the scale and the third of the dominant; the other version has the advantages of preserving a smoother melodic surface, in not having the augmented second between the minor sixth and major seventh as in the first scheme, and in furnishing in the flattened seventh of the descending range, a perfect fifth to the relative major or minor third of the key-note, which gives the signature, and exercises in other ways a large influence over the mode. Each one of the twelve notes of the chromatic range has its own two diatonic scales, major and minor. To the composer as well as to the executant, an intimate knowledge of the Diatonic Scale system is imperatively necessary; and it should be added that this knowledge, by a brief amount of daily practice, may be rapidly attained. Not only practically, but mentally, is this knowledge required, as the mind, in order to form or enunciate musical thoughts, must be accustomed to pass over all the modes, and to recognise in all the same beautiful outline as a familiar and well-trodden ground. It is said of Liszt, that in answer to repeated enquiries on the part of a pianoforte student as to the best method of obtaining a mastery over the instrument, he had only one word to offer in reply—“Scales.” It is important, however, that the student does not make scale practising a systematic slavery. One of the best means of impressing the scale formation upon the young student’s mind is to encourage the practice of all the modes, from a row of figures, 1 to 8, representing the notes included within the octave, drawing a line between 3 and 4, and another between 7 and 8, to show the position of the semitones; a similar figure plan should be made for the minor mode. From these simple scale-maps, the student will soon become familiar with all the twenty-four modes.

As regards fingering on keyed instruments, it should be noted that, to cover a range of eight notes, two positions of the hand are employed,—a short one with three fingers in use, and a full position with the five fingers in succession. As the fingers of the two hands are placed contrariwise, the full position employing five fingers comes first in the left hand, to be followed by the short position of three; in the right hand, the short position is taken first, and is followed by the entire succession of the five fingers; consequently the passage of the two thumbs is not accomplished simultaneously, but the second finger of both hands, being in the centre, always strike together; noting this fact will enable the student to regulate the fingering of the whole range of scale-notes. When the black notes are numerous in the scale, or are awkwardly placed, the fingering is built up, for the most part, by assigning the first and second fingers to the group of two black keys, and the first, second, and third to the group of three black notes. Recognising the contrary positions of the hands, many pianists find a gain in practising the scales in opposite directions. In scale playing the wrists should be held down, so as to give the fingers a free, deep action, and the thumb should be held lightly, and bent at the first joint. Scale practising should be accompanied by some special exercises for the third and fourth fingers, these having but little employment in the scale fingering systems. Time will not permit any observations regarding the fingering of other than keyed instruments. The ancient scale systems gained some variety, from the different positions in the various scales of the two semitones. The modern system, in which the scales are all built to one pattern, presents, however, in its comprehensive combination of the diatonic and chromatic genera, a far wider field of emotional power than could even be dreamt of in the old and restricted schemes. Still, the student of composition will do well to remember, that the noblest and most universally accepted melodies have always, and probably will ever continue to be, erected upon the notes of the diatonic scale.

A powerful principle in the composition of melody is that of evolution. Melodic particles are, for the most part, formed of musical feet, which correspond with the measured accentuation of poetry, and are similarly known as *iambic*, *trochaic*, etc. One or more similar, or even distinct feet may form a figure from which evolution proceeds. In approaching climax points, evolution is accomplished by repeating a given figure on different degrees of the ascending scale; an opposite tendency downwards generally denotes the approach to a cadence or repose point.

Mr. Ruskin calls attention to the prevalence of curves in all natural objects; in obedience to the universal laws which govern all things, musical figures are curved lines in sound, waving upwards and downwards incessantly. Evolution generally proceeds in parallel lines, by ascent or by descent. Sometimes we find evolution acting inversely, provoking comparison by presenting the musical thought in contrary directions. Occasionally melodic figures proceed alternately in similar and contrary directions. The evolutionary process is one by which musical thoughts are formed, enlarged, and fixed upon the mind. To the composer's eye, every germ of tune is of value, and the source of infinite power and expression. It is the duty of the executant to trace out the evolution of every theme to be performed in order that parallelisms of tune shall gain in expression, by being thrown into a strong light by parallelisms of manner, style, and touch.

Proportion is a power nearly allied to evolution. It appears in music chiefly under the technical head of *rhythm*. Music is at once language and poetry; in other words, its meaning and its measure walk hand in hand together; thus musical rhythm defines at one and the same time the object of a sentence by its punctuation, and its poetical equality of measured lengths. Broadly viewed, rhythm is of three types—that which is laid out into phrases of two, sections of four, and periods or complete sentences of eight bars, respectively; contracted sentences, having less than the regulation number of bars within their limits; and extended sentences, having more than the usual number of bars within their boundary lines. The ordinary measurement, into portions of two, four, and eight bars, well asserts that definite understanding between composer, performer, and listener, which is best calculated to express the grandeur of united action, vigorous bodily health, gaiety, and that happiness which springs from the possession of health and the absence of anxiety; it also forcibly enunciates humour and innocent affection. Contracted rhythm expresses emotions of quick action, and these may be of an opposite character, as love, hate, ardent courage, and overwhelming terror. Extended rhythm, the noblest of the three types, induces such emotional repose as characterise patience, faith, self-control, majestic calmness, hope, and similar mental phenomena. The composer who would give force to the direction and character of his ideas, must choose one of these rhythmical types. Marches, dances, tunes, ballads, etc., naturally are set in the regular rhythmical measures. Passionate and exciting allegro movements gain in force by the employment of contracted rhythm. Tender, patient, long-drawn-out slow movements, on the other hand, are largely aided in their effects by

the use of extended rhythm. It would seem to be the duty of the executant, with regard to rhythm, to dissect the sentences to be rendered, with a view of throwing out into a strong light their rhythmical power over the mind. The pianoforte sonatas, and similar works of the great masters, will furnish ample material for study in this direction. In aid of selection it may be added, that the first allegro of a sonata is generally an expression of active emotion of some kind or other; the slow movement illustrates emotion of a reposeful order; and the scherzo and finale are usually devoted to sentiments expressive of attained and secured happiness. The sense of rhythmical action is conveyed in cadence points, the more complete cadence forms being reserved to express the termination of perfectly rounded sentences. The phrase and section, terminated as they are by half, or not fully formed cadences, which generally have the fifth or third of the chord uppermost correspond with those sentences of speech which are rounded off by the comma, semicolon, or colon. Musical sentences, in their complete form, are finished by the full cadence, generally having the root-note of the chord in both of the external parts—which, in effect, corresponds with the period terminating a sentence of words. The student of musical phrasing will find instruction in the habits of speech. The meaning of a sentence is conveyed by the words in which it is uttered; in the silence involved in the employment of punctuation, the hearer's mind realises the meaning reflectively by the action of memory, during the sound vacuum which punctuation inserts between the different sentences. In exercise of this compound active and reflective method of arriving at the meaning of a sentence, the speaker terminates his last word or syllable with a sharp, sudden silence. The same process holds good in music; the performer must make a point of shortening the last note of each phrase. The prolonged final note at the end of movements is a modern artifice, the object of which is the expression of sonority merely; and, in effect, it releases the hearer from the task of listening further. A great power in the expression of rhythmical proportions, as of melodic evolution also, is the *bind* or *tie*. By linking together melodic particles into defined and proportioned figures, it has become to the musician the source of melodic sympathy. Full of character as the staccato pronunciation of a note may be, such sounds have little or no rhythmical power, serving as they do rather to disconnect than to unite. The greatest care should be exercised in observing all kinds of ties. In playing on keyed instruments, it is well to lower the wrists in the performance of legato passages or groups of tied notes. The wrists should be slightly raised, in order to assist the fingers in the performance of staccato effects.

Large chords, pointing rhythmical climaxes, or standing out as solitary strokes of sound, should be played from the lower part of the arms, with the fingers and wrists held firmly. The length or value of notes, and the different systems of time measurement, are indispensable powers in the expression of melodic evolution and proportion.

Underlying and forming the basis of the scheme of musical measures, is the motive and regulating pulsatory power, spoken of technically as the *unit beat*. The complexion or temperament of every piece of music depends largely upon the speed and character of the pulsatory beat. It may almost be said to be to a piece of music, that expression of active life which the heart action is of a living being. An examination of music of all ages reveals the fact, that, notwithstanding the various fashions of notation—for the shape of the notes defines their duration—musical thoughts ever travel at a pulsatory pace which varies from 60 to about 100 beats per minute. Accentuation is another important feature in the scheme of time action. Musical accents are the more prominent pulsations, occurring always at the beginning, and in some measures in a secondary degree, in the middle of a bar. Save in the indication of the letter C of the ordinary time measurement from the standard or longest note of modern music, the semibreve, the different time divisions are denoted by fractional figures expressing parts of the standard note, the semibreve, used in the bar. These divisions can be made clear to the young student by pointing out that the upper figure shows the number of beats to be counted in each bar, while the lower figure indicates what part of a semibreve the counted beat represents. Accentuation divides pulsations into groups of even and odd numbers, twos and threes, such divisions being practically represented in duple and triple times; when the different typical groups of pulsatory beats are intermingled in the same bar, then compound times are formed. Although the measuring of time quantities is a natural, and indeed a life-giving process in music, good time keepers are strangely rare. It would be well for teachers to train young performers most carefully to realize the regulating power of the pulsatory beats, and to feel fully their division into equal quantities, bar by bar, of accented and unaccented throbbings. This perception of the force, equality, and division of pulsations is the very root of the art of keeping time well.

(To be continued.)

LETTER-NOTE SCHOOL MUSIC. A new selection of suitable music printed in Letter-note, in preparation, ready shortly.

The Art of Playing on Instruments.

(Continued from page 212.)

THE trumpet, an instrument of the same kind as the horn, is also very difficult to play; and the faults of the performer are more readily perceived, because its sounds are more acute and penetrating. It is particularly difficult to play with softness and purity. The French artists who play upon this instrument have not the skill of the Germans, nor even of the English. Among the Germans the Altenburgs, father and son, who were virtuosos of the first order, and many others, who execute passages of singular difficulty, with softness and precision. Some of the works of Handel contain parts for the trumpets, which are so difficult that we can hardly conceive it possible to play them, and which induce the belief that, in his time, there must have been in England a trumpet player of extraordinary talent. Mr. Harper remarkable for the art of modifying the softness and strength of the sounds, for the precision with which he executed difficult passages, and for the happy conformation of his lips, which permitted him to rise without difficulty to the highest notes.

The brass instruments, the intonations of which are modified by mechanical means, as the cornet-a-piston, the ophicleides and trombones, have also their difficulties; but they have the advantage of not exposing the performer to fail in producing the notes. The continual motion of the slide of the trombones, and the opening of the keys of the bugle-horn and ophicleides, joined to their great diameter, prevent the water from being condensed in them, and thus destroying the vibration of the air within the instrument. In order to play well upon these instruments, it is merely requisite to be a good musician, to have firm lips and a robust chest. There are some artists who distinguish themselves by the execution of difficult passages on the trombone; but these performances are singular rather than useful in the orchestra, which is the proper place for this instrument.

Hitherto, I have spoken only of execution upon those instruments which are united into a collection more or less numerous in large or small orchestras; and it remains for me now to speak of those which are most frequently played by themselves, as the organ, pianoforte, harp, and guitar.

When the difficulties to be encountered in the art of playing upon the organ, and particularly a large organ, are enumerated, it is not easy to conceive that anyone can be found possessing the qualities requisite to overcome them. In fact, besides that this art is composed, first, of the free articulation of the fingers, and of rules for the fingering, as for the other instruments with key-boards,—that difficulty of fingering is complicated by the resistance of the keys, which sometimes require the strength of a weight of two pounds each to make them yield under the finger—it is necessary that the organist should learn to move his feet with rapidity, to play the basses upon the pedal key-board, when he wishes to leave the left hand at liberty to play the intermediate parts, and this double attention requires a great effort; that he should know how to make a proper use of the various key-boards, to unite and separate them, and to pass from one to another, without interruption to his performance; that he should possess a knowledge of the effects of the different stops, and a taste for the invention of new combinations of them; and finally, that he should at the same time possess science and genius, to treat the service of the church with majesty, and to extemporize preludes and pieces of every kind. A thousand other details also enter into the duty of the organist; for example, he must not be a stranger to the knowledge of plain chant, and must be able to understand its notation, which is different from the ordinary notation; he must know the usages of each locality for the service of the church; and must be able promptly to remedy any temporary accidents which may happen to his instrument.

When we consider the complication of difficulties, we are not astonished at the small number of great organists who have appeared in three centuries,—that is, from the sixteenth to the nineteenth. Italy and

Germany have produced the greatest number. Among the Italian organists are Claude Merulo, who lived at the end of the sixteenth century, the two Gabrielli, his contemporaries, Antegnati, and especially Frescobaldi, who was conspicuous from 1615 to about the year 1640. Germany has produced Froberger, de Kerle, Buxtehude, Pachelbel, John Sebastian Bach, and the pupils of the latter. The greater number of these organists are distinguished for particular qualities, but there are very few who have possessed all those which have been enumerated. John Sebastian Bach was, I believe, the only one who has exhibited this phenomenon. This great artist was one of those rare geniuses who are placed like beacons to enlighten the ages. His superiority was such, that both as a composer and a performer, he has served as a model for all his successors, who have made their ambition consist in approaching, as nearly as possible, but not equalling his merit. The French organists have almost all been deficient in knowledge; but they had taste in their selection of stops, and in the art of drawing the best effect from them. Couperin, Calviere, Marchand, Daquin, had no other merit. Rameau alone knew the true style of the organ, that is, the grave and severe style, which belongs to that instrument.

(To be continued.)

New Combination Organ.

IN the issue of this paper for Dec. 5th 1880, we had occasion to record the completion of the first of a series of instruments patented and manufactured by The Mechanical Organette Company, of 831 Broadway, New York, and given by them the very appropriate name of "Combination Organ." The instrument is in reality what its name implies, a combination, embodying three different kinds of organs, one of which can be played with the fingers as reed organs usually are; one of which can be played automatically by means of a perforated paper sheet on a roller revolved by the pedals which are used to furnish wind to the reeds; and a third, which is perhaps the most remarkable one, in which an air can be played by means of the perforated sheet, while at the same time a person accustomed to the key-board

and possessing some musical ability can vary the theme by playing variations or an accompaniment with the fingers and the keys as in the ordinary reed organ, thereby producing charming musical effects, and furnishing an excellent method for improving the style and creative power of advanced musical pupils. We consider this one of the most important features which this novel and valuable instrument possesses, and one which is destined to make a sale for it in places where a merely mechanical instrument would not be considered by intending purchasers.

Looked at as a reed organ alone, the "Combination Organ" has qualities which must commend it to the musical public. The range of the instrument, as made by The Mechanical Organette Company, is from two to three sets of reeds, and from four to fourteen stops, six of the latter belonging to the reed organ proper, and four to the automatic instrument. These stops are all genuine ones, and each performs a special work; they are not as is so often the case put in merely for show to make the instrument appear more costly, and thereby to deceive the public, but each one serves a specific purpose which may be easily proven by an inspection of the instrument. The reeds of the Combination Organ are made at the celebrated factory of the Munroe Organ Reed Company, in Worcester, Mass., are constructed on a novel principle and made specially heavy, whereby a very powerful tone is produced when the size of the instrument is taken into consideration.

The construction of the "Combination Organ," that is to say, that part of it whereby the instrument is changed at the will of the performer, from an ordinary reed organ to an automatic one and *vice versa*, is so simple that a child ten years old of ordinary intelligence can be taught in a few minutes to make the necessary changes, and all the parts are constructed so simply and durably that it is almost impossible for it to get out of order. The cases of the "Combination Organs" are very varied but in the main tend toward what is called the "chapel" style, that is they do not have the high backs which until within the last few months have been so much in vogue among organ builders, neither do they possess so much of the florid meretricious ornamentation, which is characteristic of the cheaper grade of reed organs; but their cases are unpretentious and quiet and show excellent taste on the part of the designers. They are all heavily veneered with the best woods, highly varnished and polished, and in this respect will bear favourable comparison with pianos of the highest grades.

Since the introduction of the "Combination Organ," the demand for it has become excep-

tionally large, and The Mechanical OrguINETTE Company has been obliged to make extra efforts to supply it. The company are now turning out these instruments at the rate of 150 per month and appearances all indicate that this will be decidedly the most popular of their instruments. We predict a very large sale for it.—*The New York Musical Critic and Trade Review*.

New Sounding Boards for Pianofortes.

AN invention of considerable importance to manufacturers of musical instruments, is exciting a great deal of attention in Germany. Mr. C. Resvé, of Stettin, a pianoforte maker, inventor of the sounding organ pedal (German patent) and other improvements in connection with musical instruments, appears now with a new invention, patented in Germany, Feb. 14th, 1881, by means of which wood for sound boards, and indeed all the wood employed in the manufacture of a pianoforte, may be so improved in quality as to resist the influences of temperature, and so greatly strengthened as to produce a tone of excellence hitherto unknown, which tone will gradually improve as the instruments become old. It is well known that age does not improve even the best pianofortes, whereas the contrary is the fact concerning violins, those by the great Italian makers being absolutely perfect in tone after many years' use. Wood well seasoned, that is to say, which has been exposed to the action of the atmosphere for several years, is the best for musical instruments, in consequence of the action upon it of the oxygen contained in the atmosphere. From this principle Mr. Resvé started the result of his experiments: being a discovery that every kind of wood submitted to the action of pure oxygen, and especially to oxygen heated, and ozonized by electricity, would resist the influences of temperature and humidity; also, that its tone-producing qualities would be vastly increased; this quality still increasing as the wood becomes older, as is the case with old Italian violins. The inventor employs wood prepared as above mentioned for instruments intended for extreme climates. It cannot be doubted that the invention is one of great value and importance.—*The Orchestra and the Choir*.

LOCKE'S MUSIC FOR "MACBETH." All the choruses usually performed, the vocal score only, price one penny, in "Choral Harmony, No. 52.

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

New Musical Inventions.

The following are culled from *The New York Musical Critic and Trade Review*.

PIANOFORTE: Mr. C. F. Theodor Steinway has devised a new sounding-board for pianofortes. He has observed that vibrations are more readily caused and more energetically propagated in a bridge formed of alternate layers of hard and soft wood. He therefore makes his new bridge up of strata of thin slices of pine and maple set edgewise on the sounding-board; and surmounted by a capping strip of hard wood, in which the string-pins are inserted.

PIANO SOUNDING BOARD, Carl A. Schusterius, of Roenigsberg, Prussia, Germany. This invention is a device for augmenting the apparent volume of sound from a piano by equalizing its volume over the entire frame of the piano instead of a portion as heretofore practised. The device for accomplishing this purpose is a supplementary sounding-board, or sounding boards extending over the entire frame of the piano and connected with the main sounding-board, by bridge pieces attached by screws to tapering cross strips glued to the rear side of the sounding boards and crossing as near as may be the fibres of the wood at a right angle.

The inventor claims that by this means the volume of sound is equalized all over the entire instrument: but, as we have had as yet no opportunity of hearing a piano with his sounding board attached, we must reserve our decision.

MUSIC-LEAF TURNER. A new music leaf turner has been patented by Mr. John Aklie, of Batavia, O., which appears to be of simpler construction than is usual in devices of this class. The sheet music is opened and passed under fingers at the line where the sheet folds. The leaves are then all turned to the right of the frame and their upper edges are grasped by clamps, placed on arms of different lengths, the shortest arm being affixed to the first leaf, and so on. By simply turning a knob which protrudes from the front of the apparatus, the arms are caused to swing over in succession, and the leaves are thus quickly and easily turned. By rotating the knob in the opposite way the leaves can be turned backwards. The device is easily attachable to the ordinary music rest.

EXPRESSION INDICATOR FOR REED ORGANS. John Fea, Amsterdam, Y.N. In pipe organs the shading of tone is done by means of qualifying shade or swell doors. Heretofore persons who

have learned to play had to rely solely on the ear to discriminate between the power or force of tones produced. The object of the invention is to automatically indicate the power of tones produced, and also guide the performer to graduate the pressure, so that the tones will be rendered or delivered with proper expression. This the inventor claims to have accomplished by locating centrally upon the face of the name-board a dial case having represented upon its face dynamical signs used in expressing the degree of power of musical sounds. Two index hands upon the dial are adapted by an arrangement of levers and toothed wheels to be operated by the contracting and expansion of the bellows, or a receiver and closing movement of qualifying shade or swell doors, thus indicating upon the dial the degrees of power and expression. The performer is thus enabled to produce better effects, and with greater ease and certainty.

The Quaver,

May 1st, 1881.

To our Readers.



DOCTORS tell us that the health, strength and general welfare of the human frame are promoted by a brisk circulation. A precisely similar law holds good in the case of a Journal; and not only so, but there is a reaction upon its readers which affects them to nearly as great an extent. For our mutual advantage, therefore, readers are respectfully urged to bring **THE QUAVER** under the notice of their musical and educational acquaintance: a single word of recommendation will often secure a subscriber.

To the general reader, we endeavour to provide matter of a kind likely to please, interest and inform him. Of late, there has perhaps been a somewhat too great preponderance of elementary music: this we shall endeavour to avoid in future, although, per contra, we have frequently provided considerably more than the regulation pennyworth of music.

Teachers we are especially anxious to influence, and it is unnecessary to state that they can do us inestimable service with very

slight trouble to themselves. An occasional quotation from or even a passing allusion to **THE QUAVER** will introduce our little sheet to their class-members, and every pupil who becomes a reader will find therein matter aidful to the work of both teacher and learner. But teachers can help us in many other ways: they can forward any items of general musical news likely to interest readers: they can also keep us informed respecting their own doings. Letter-note teachers, especially, are urged to tell us fully from time to time what classes they have, and what success rewards their labours. On many points, too, our friends can advise us, and we them: thus by comparing notes all parties may benefit.

But there is something to be gained even more important than journalistic success—viz., the influence which a widely-circulated **QUAVER** must exercise upon our movement, providing as it does a medium for intercourse and exchange of thought on the part of teachers and taught, and helping to make the method better known and appreciated on the part of the public.

Next month it is intended to open a Teacher's Column, to which contributions are invited in the shape of short articles or paragraphs on music-teaching and kindred subjects, or even suggestions or queries respecting these. As the Letter-note Method becomes known there is an increasing necessity for good and careful teaching; and if our friends will occasionally exchange ideas through the medium of this Journal there is no doubt that much good will result.

Reform in Church Music.

REFERRING to last month's article on this subject, a correspondent finds fault with our remark that tunes could be learnt partly by ear, contending that an educational journal ought not to countenance such a proceeding under any circumstances, and suggesting that if sight-singing were universal variety in the arrangements of the tunes would occasion no inconvenience. We certainly did not approve of, still less advocate, ear-singing: we only meant that this method is and always has been adopted, and

if so it has to be reckoned upon. Perhaps in the future, when every Christian worshipper can utilize his tune-book as effectually as he does his hymn-book, right habits will prevail: but that time is not yet, and until it arrives we must put up with ear-singing and utilize it as best we can.

But, even supposing every member of a congregation to be a sight-singer, the fact does not greatly obviate the inconvenience resulting from different tune-arrangements; for even then a considerable amount of preparation is necessary. With every new tune the singer has to read music and words; in the case of a new chant there are music, words and pointing—three distinct processes of reading. "What of that," our correspondent may reply, "thousands can accomplish this much." But how many would be able at the same time to engage sincerely in the act of devotion which is the chief end and aim of the whole proceeding? Probably very few: which being the case preparation is requisite, preparation anew is needed with every change of tune-book, and, consequently, multiplicity of arrangements is not desirable in the case of the sight-singer.

Change of Sol-fa.

LAST month there appeared in *Musical Opinion* a letter from Mr. FRED. W. WAREHAM on the subject of change of solfa as used by Tonic Solfa, expressing views precisely similar to those stated in THE QUAVER of March last. As this gentleman is himself the author of a "method," his letter fully bears out our assertion that movable do-ists will condemn the Tonic Solfa usage.

Mr. WAREHAM is, however, quite in error in supposing that his method is a "modified" movable do. The fact is, the distinctions between his system and Tonic Solfa are those existing between all movable do methods and Tonic Solfa. What he terms "note relationship" is merely "interval" with a new name, or, as described in "Choral Primer" page 82, "absolute interval"—i.e., the study of and the power to produce a given interval "with or without reference to a key-note." Any modification of the movable do must either reduce it to a fixture or endow it with perpetual motion.

Advertisements.

The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

To Correspondents.

Write legibly—Write concisely—Write impartially. Reports of Concerts, Notices of Classes, etc., should reach us by the 20th of each month.

The name and address of the Sender must accompany all Correspondence.

THE QUAVER is published on the 1st of every month. Price One Penny, including from four to eight pages of music printed either in Letter-note or ordinary notation. Post free for twelve months,—one copy 1s. 6d., two copies 2s. 6d.

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EASY ANTHEMS FOR AMATEUR CHOIRS,

published in "Choral Harmony," in penny numbers—

- | | | |
|-----|---|----------------|
| 14 | Make a joyful noise | } A. A. Smith. |
| 15 | Sing unto God | |
| 20 | Blessed is he that considereth the poor | |
| 24 | Now to him who can uphold us | |
| 31 | The earth is the Lord's | |
| 71 | Hallelujah! the Lord reigneth | |
| 75 | Blessed be the Lord | |
| 75 | Great and marvellous | |
| 130 | God be merciful unto us and bless us | |
| 131 | Deus Misereatur | |
| 138 | Give ear to my words | } American. |
| 24 | Come unto me all ye that labour | |
| 39 | Walk about Zion | |
| 39 | He shall come down like rain | |
| 43 | Blessed are those servants | |
| 43 | Enter not into judgment | |
| 60 | But in the last days | |
| 64 | Great is the Lord | |
| 64 | Arise, O Lord, into thy rest | |
| 69 | Awake, awake, put on thy strength | |
| 77 | Grant, we beseech thee, merciful Lord | } American. |
| 84 | I will arise and go to my father | |
| 86 | Blessed are the people | |
| 86 | I was glad when they said unto me | |
| 129 | Blessed are the poor in spirit | |
| 136 | O Lord, we praise thee | |
| 136 | The Lord's prayer | |
| 136 | O praise the Lord | |
| 140 | I will love thee, O Lord | |
| 140 | I will love thee, O Lord | |

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

The Puzzle for April.

A slight inaccuracy accidentally appeared in a portion of last month's issue, the notes and rests in the 2nd (whole) measure being transposed: the music should read thus:—



Composed by SHIELD.

Round for 3 Voices.

SOLUTION. Invert the music, and take the 3rd line as the key-note or "do." If the G clef is used, a signature of 2 flats or 5 sharps is required: the former is perhaps the more appropriate for April 1st. The 1st and 2nd staves have the same words. In the original the signature is 3 sharps; and the time, $\frac{1}{2}$.

Better-note Intelligence.

BIRMINGHAM. Mr. A. R. Gaul, Mus. Bac., has a large class in connection with the Sunday School Union Choral Society. Mr. Skelton, the Secretary, says, "We have had nearly 300 of your Elementary book. We find it well adapted for a large company: we have between 200 and 300 members singing from it, and they enjoy it immensely."

DUNDEE. Mr. David F. Justice has recently commenced a private elementary class for ladies and gentlemen. The subscription is 5s. and 3s., the members number 24 at present, and the class promises success.

PETERHEAD. During the winter months Mr. John Johnston had a class for adults and another for young people, both using the "Choral Primer," in all 90 pupils, 5 of whom have passed for the elementary certificate, and others are ready for examination. Mr. Johnston also gave, on March 30th, a concert of which the following report is copied from *The East Aberdeenshire Observer*:—

"The choir of the East Parish Church gave a concert in Prince Street Hall on Wednesday evening. There was a large attendance, the hall having been quite full. The programme consisted of Colville's cantata 'The Advent of Flora,' and a miscellaneous selection of songs and readings. Concerning the cantata itself, it may be said that it possesses many attractions, being varied almost alternately by solos and chorus. The only drawback noticeable was that the

choruses are rather brief, and thus the strength of the choir is never properly heard. The abundance of solos, however, and the musical excellence they possess, serve to make this want less felt. All the choruses were exceedingly well rendered, but the closing ones particularly so, and elicited the greatest appreciation. The solos were respectively rendered by Miss Reid, Miss Maitland, Miss Stephen, Miss Aiken, Miss Christie, Miss Taylor, Miss H. Ingram, Miss J. Aiken, Miss Anderson, Miss Darg, Miss C. Stephen, and Mr. J. Cordiner. Most of the soloists performed their parts in a creditable manner, being in thorough sympathy with the piece, but one or two, though correct in time and tune, were wanting in volume. Miss Reid sustained by far the greater number of solos, having acted the part of 'Flora' throughout, which is a very difficult rôle, and well merited the applause with which she was received. The whole cantata was well interpreted, and the careful training which it is manifest the choir had undergone, reflected the highest credit on the conductor—Mr. Johnston. The second part of the programme was also most enjoyable.... Miss Johnston, at the piano, and the Messrs. Cockburn's band gave suitable accompaniments. After a chorus, "Homeward Bound," rendered with much effect, the National Anthem was sung, and the enjoyable proceedings were brought to a close. The proceeds of the entertainment are in aid of funds for procuring a new harmonium to the Church."

SAUNDERSFOOT, WALES. A mixed class of between 40 and 50 of all denominations has met twice a week during the past winter to go through a course of elementary lessons in Tonic

Sol-fa and Colville and Bentley's Letter-note Method. The teacher was Mr. T. David, Jun., Harmoniumist and Choir-leader of the Baptist Chapel. Free use was made of the "modulator," black board, "manual signs," time-names, and every other device the teacher could invent or adopt.—*D.J.*

MONTHLY NOTES.

THE next triennial musical festival at Norwich is to begin on Tuesday, October 11th, and will end on the following Friday. Among the new works which it is announced will be produced are a sacred cantata by Mr. A. Cowen, a cantata by Sir Julius Benedict, and a symphonic poem by Mr. J. F. Barnett. The other leading works selected for performance are Handel's oratorio, "The Messiah"; Mendelssohn's oratorio, "St. Paul"; Dr. Sullivan's cantata, "The Martyr of Antioch"; Berlioz's dramatic legend, "Faust"; and Mendelssohn's "Athalie." Signor Randegger is to be the conductor.

Every lover of Music will sincerely sympathize with Mr. Kennedy, the well-known Scottish vocalist, in his recent distressing bereavement. Three members of his family,—James, Kate, and Lizzie, who were studying at Nice, perished in the disastrous fire which occurred at the theatre there in March last. The following is from the *Musical World*:—

IN MEMORIAM.

JAMES KENNEDY, *et at* 25.

KATE KENNEDY, *et at* 20. | LIZZIE KENNEDY, *et at* 18.

Members of the Kennedy Family of Scottish Vocalists, who perished at the burning of the Théâtre Italien, Nice, March 23, 1881.

An impressive funeral service was held in the Scotch Church, Nice, on Monday, March 28th, when an address was delivered and prayers were offered by the Rev. Mr. Collins and the Rev. Mr. Lockhart, both of Scotland. A number of friends of the family afterwards drove to the English Cemetery; the Rev. J. Ard, English Chaplain of Milan, who had come through specially for the service, conducted the interment. In the course of a touching address, he said:—"I have known this family for a long time; James Kennedy conducted the singing in my church at Milan for more than a year, and was noted as much for his regularity of attendance as for his striving after improvement. Never more shall that manly voice inspire us to

increased efforts in the praise of God; he and his sisters are gone to join the singing band in the New Jerusalem."

Flowers were strewn upon the newly-formed graves by Mdme. Walda-Cameron, Mdle. Dora Clairvaux, Mdme. Lamperti, and some Italian fellow-students, and the utmost sympathy was shewn for the family, which was represented by Mr. Robert Kennedy, from Milan, brother of the deceased.

Mr. G. W. Martin, the well-known part-song composer, and formerly conductor of the National Choral Society and the Metropolitan Schools Choral Society, died last month in his 55th year.

M. Alexandre Guilmant's Organ Recitals will begin on Thursday, May 12th. Those who attended these concerts last year will recall to mind the splendid effect produced by the addition of an orchestra in conjunction with the organ. These Recitals which will shortly take place at Paris are looked forward to with the greatest pleasure and impatience by all lovers of classical music.

The London Choir Association will assist at a Special Service to be held in St. Paul's Cathedral, on Thursday evening, May 12th, in aid of the East London Church Fund; the sermon will be preached by the Bishop of Bedford.

Professor Macfarren has been commissioned to write an oratorio for the Leeds Musical Festival of 1883: the probable subject, "King David."

The political chieftain who has just passed away was not, so far as we are aware, one of music's votaries: nevertheless, he could appreciate music, and was conversant with things musical. A few years ago, at an Industrial Exhibition in South London, one of the exhibits was a violin, manufactured by a blacksmith, and constructed entirely of metal. The judges highly praised the workmanship, but declined to award a prize owing to the poverty of tone, resulting, as they explained, from want of resonance in the material employed. With the tact and kindly feeling for which he was distinguished, Earl Beaconsfield, when distributing the prizes, comforted the soul of the disappointed exhibitor by dubbing him there and then "the harmonious blacksmith."

Trinity College, London, now undertakes to examine and certificate choirs and Choral Societies in all parts of the kingdom. The examination will be collective, and will include choral singing (with or without solo singing by the members) and sight-singing.

It has been decided to hold a musical festival at Huddersfield on October 20, 21, and 22 next on the occasion of the opening of the new Town Hall.

SINGING AT SIGHT ON THE LETTER-NOTE METHOD.

MR. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, assisted by Miss Francis Smith (1st class Society of Arts Certificate for Pianoforte and Singing), visits St. John's Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc.

MR. ADLEY has unexceptional references which he will be happy to forward, and holds first class testimonials from London Colleges.

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THE PILGRIMS OF OCEAN, a Pastete (or Cantata compiled from the works of various composers), containing easy and tuneful music which includes solos, duets, choruses, etc., 32 pages printed in Letter-note, in wrapper or in penny numbers price fourpence.

'Musical Associations will find this a first-rate pastete, and it cannot fail to be acceptable when rendered to a general audience.'—*Hamilton News*.

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'The performance as a whole is very creditable indeed; and if given as directed, would doubtless be very much appreciated by an audience.'—*Falkirk Herald*.

'Sensible vocalists will thank us for directing their attention to this compilation.'—*Dumbarton Herald*.

'It is quite in the line of well-trained choirs.'—*Fifehire Journal*.

'We can heartily commend it to the attention of singing classes.'—*Ayr Advertiser*.

THE CHORAL PRIMER, a course of elementary training on the Letter-note method. This new work contains copious illustrations of all the most usual intervals, rhythms, and changes of key: it gives, more concisely than the other Letter-note works, the rudiments of music, but the subject of *tonality* or "mental effect" is more fully treated. 48 pages, in wrapper or in penny numbers price sixpence.

'The system described as the letter-note method is clearly explained in the *Choral Primer*, which also contains capital exercises on time, intervals, and the various major and minor keys.'—*Musical Standard*.

'Appears to be on the whole a well-arranged course of elementary training. . . . Some sensible remarks are made on the subject of "mental effects."'—*Saturday Musical Review*.

'Few instruction books contain a larger amount of useful information, or more succinctly put.'—*Musical Opinion*.

'A plain and effective method of inculcating the art of singing at sight.'—*Perthshire Constitutional*.

'A vast deal of information is presented to the student in a lucid and intelligible manner.'—*Stirling Journal*.

'Combines the advantages of the old notation and the sol-fa.'—*Ayr Advertiser*.

'Admirably adapted to promote the progress of good choral music.'—*Aberdeen Journal*.

'One of the most thorough and intelligible text-books for elementary music that we have seen.'—*Fifehire Advertiser*.

'A publication we can confidently recommend to all musicians.'—*Alloa Journal*.

'No cheaper or more lucid book of instruction will readily be found.'—*Dundee Advertiser*.

'Teaches with singular clearness, one thing at a time, and the method is perfect.'—*Orcadian*.

'Nothing in the most improved methods of teaching the theory and practice of singing is allowed to escape notice, and the explanations are thorough and comprehensive.'—*Hawick Advertiser*.

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"Well adapted for the purpose."—*Mr. Hullak's official report of the International Exhibition of 1871.*
 "Nothing will be more useful to the young *Sol-fa*ist than commencing the execution of it (just intonation) on an Intonator."—*General T. Perronet Thompson in "Just Intonation."*

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For training to habits of just intonation, and as an aid to the self-teacher.

THE Intonator is an improved variety of the old "monochord," and provides what may be termed a *working model* of the musical scale or gamut. It presents to the eye a chart or diagram of the scale, with the additional advantage that it possesses the power of *producing* the sounds which a diagram can only indicate.

As the sounds are obtained by dividing a string upon mathematical principles, they are strictly correct, and the Intonator may be used as a model for the voice. For this purpose it is greatly superior to the pianoforte, which only gives the sounds proximately. The Intonator also provides examples of sounds which are not to be found on the pianoforte, such as the difference between the sharp and the flat, also the acute and grave forms of several sounds; and as no skill is required to use it, the instrument is specially valuable for purposes of self-teaching.

The Intonator consists of a catgut string, stretched on a sound board or box. The string is raised at one end by resting on a *bridge*, and is attached to a peg, by means of which it may be raised or lowered in pitch. The sound is produced by twanging the string, after the manner of a guitar or harp, or by means of a bow, like a violin; the point on the string to be thus operated upon being about an inch from the bridge. The various sounds of the scale are produced by *stopping* the string at certain points, so as to permit a longer or shorter portion to vibrate. For this purpose *frets* are placed underneath the string, and the operation consists in pressing down the string until it comes into firm contact with the required fret, when the sound is to be drawn out in either of the ways explained above.

The frets are labelled with the sol-fa syllables or their initials, or with the numerals 1 to 7: thus DO, or 1, corresponds to the key-note, —RE, or 2, to the second degree of the scale, —MI, or 3, to the third degree, etc., and this rule applies quite irrespective of the pitch at which the string may be for the time being, for the string performs alike in all keys, and the sounds always remain *relatively* the same. All keys are, therefore, "natural" upon the Intonator, and the operations of pitching the key, or transposing to another key, consist simply in tightening or slackening the string (by means of the peg) to the required pitch. The pitch of the string can be altered as much as an octave, giving the power of playing in all keys; and on these improved Intonators, by a simple contrivance, provision is made for playing in two or more natural keys *without altering the pitch of the string*. The chromatic sharps or flats, or both, are given on all the Intonators.

LIST OF PRICES.

Fuller information, including diagrams representing the fretboards of Nos. 1 and 2, is given in a tract entitled "*The Intonator and how to use it*," price twopence, post free.

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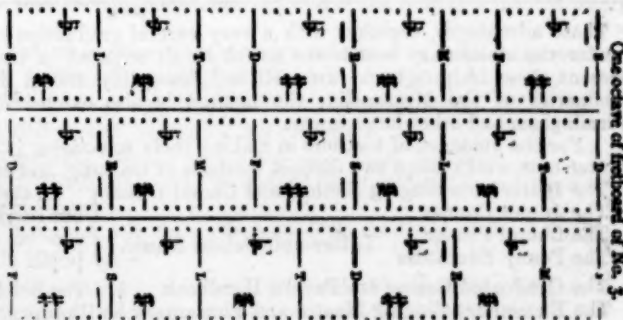
No. 1 provides for two natural keys without altering the string—viz., the major and minor keys of the same tonic: for example, if the string is pitched at C, the player has the keys of C major and C minor before him in their natural form.

No. 2 INTONATOR, Price 7s. 6d. Without Sound Box, 3s. 6d.

No. 2, in like manner, provides for two natural keys without re-tuning, giving the key at which the string is set and that a fifth higher: for instance, if the string is tuned to C the keys of C and G are present in their natural form.

No. 3 INTONATOR, Price 10s.

No. 3 provides for three natural keys without altering the string—viz., the key at which the string is pitched, with those a fourth and a fifth higher, as, for example, the keys of C, F, and G: a sliding fretboard permits either of the columns to be brought under the string. All the chromatic sharps and flats are given in each column; the short frets to the extreme right, in each column, being the sharps; and those to the extreme left, the flats.



Sold in connection with the Letter-note Singing Method by
F. PITMAN, 20, Paternoster Row, London, E.C.

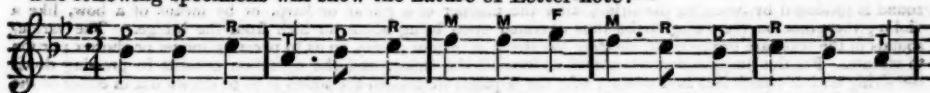
THE LETTER-NOTE METHOD.



LETTER-NOTE appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chev  methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The following specimens will show the nature of Letter-note:—



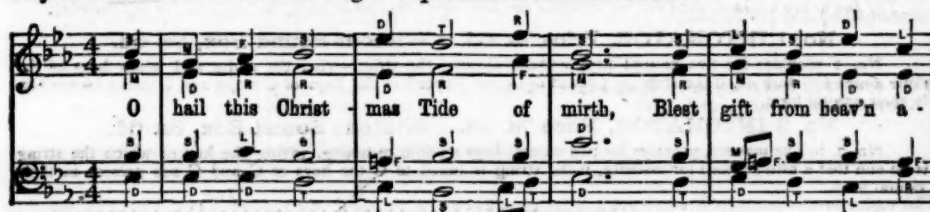
God save our gra-cious Queen, Long live our no-ble Queen, God save the



Queen. Send her vic-to-ri-ous, Hap-py and glo-ri-ous,

The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—



These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

- | | |
|---|---|
| The Letter-note Singing Method and Choral Guide | } In these works every note through-out carries its sol-fa initial, and they can be used by the very youngest pupil. |
| The Junior Course | |
| The Choral Primer | |
| The Penny Educators | |
| The Graduated Course and Pupil's Handbook | } The Sol-fa initials are here gradually withdrawn, and these books can be used to best advantage by senior scholars or adults. |
| The Elementary Singing Master and Elementary Singing School | |

I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

Erdington, Birmingham, May 21st, 1880.

THOMAS G. LOCKER,

Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society, Camphill Amateur Musical Society, Birmingham Musical Union, etc.

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

The Park, Tottenham, London, Nov. 2nd, 1880.

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

London, Nov. 6th, 1880.

CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

London, Nov. 10th, 1880.

E. H. TURPIN,

Hon. Sec. and Member of Board of Examiners, College of Organists; Examiner, College of Preceptors; etc.

I am sure your system is an additional facility to the teaching of sight-singing.

London, Nov. 17th, 1880.

EDWIN M. LOTT,

Visiting Examiner, Trinity College, London.

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

Dollar, Dec. 15th, 1880.

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

Birmingham, Dec. 16th, 1880.

ALFRED R. GAUL, *Mus. Bae. Cantab.,*

Professor of Harmony and Singing at the Midland Institute.

Your system, I feel quite sure, is an admirable one.

Birmingham, January 3rd, 1881.

C. SWINNERTON HEAP, *Mus. Doc. Cantab.,*

Conductor of the Birmingham, Stoke-on-Trent, Walsall, Stafford, and Stone Philharmonic Societies.

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

W. S. BAMBRIDGE, Esq., *Mus. Bae. Oxon., Professor of Music at Marlborough College.*

EDMUND T. CHIPP, Esq., *Mus. Doc. Cantab., Organist of Ely Cathedral.*

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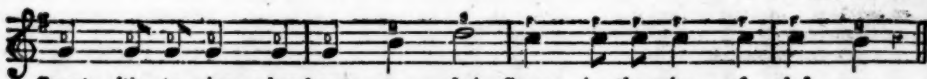
REV. SIR F. A. G. OUSELEY, Bart., *Mus. Doc. Oxon., Professor of Music at Oxford University.*

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GEORGE SHINN, Esq., *Mus. Bae. Cantab., Organist and Choirmaster of Brixton Church, London.*

HUMPHREY J. STARK, Esq., *Mus. Bae. Oxon., Professor of Counterpoint at Trinity College, London.*



Sweet 'tis to sing when hearts are glad, Song is the voice of glad - ness.

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Penny Educators, the notes lettered throughout. These are educational numbers of Choral Harmony, each of which illustrates a given subject: they may be used to supplement the larger works, or will themselves provide outline Courses of Instruction. The following are already published: Choral Harmony No. 110, Practice in Simple Time; No. 111, Triplets and Compound Time; Nos. 113 and , Modulation. Other numbers are in preparation.

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The Choral School. In fourpenny parts, each containing five or six numbers of Choral Harmony, classified according to the order of their difficulty. INTERMEDIATE, Parts IV., V., XIII. and XIV.; ADVANCED, Parts VI., VIII., XVI., XVII. and XIX.; UPPER, Parts XI., XII., XV., XVIII. and XX.

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